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# Newsletter

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**T**HE MARRIAGE OF PHILIP AND MARY. Mary Tudor, queen of England, has not been treated kindly by history. With the dubious immortality of the sobriquet “Bloody Mary,” her reign conjures up images of the martyrs Cranmer and Ridley at the stake and the eclipse of British power and pride culminated by the loss of Calais, England’s foothold on the Continent. The recent acquisition by the Harold B. Lee Library of John Elder’s *The Copie of a Letter Sent into Scotland on the Arivall and Landynge, and Most Noble Marryage of Philippe, Prynce of Spaine* shows the oft-forgotten other side of the coin.

This rare and important first edition, published by John Waylande in 1555, describes with richness and detail the spectacle and pageantry of the marriage of Mary to King Philip of Spain in 1554, the travel of their royal entourage, and the honors paid them by the people along their procession route and in London. Historians value Elder’s detailed account of the enthusiastic reception given the monarchs by the populace; it stands in contrast to John Foxe’s *Acts and Monuments*, which reflects the more common historical perception of Mary.

A parade today is thought of primarily as entertainment, but in Elizabethan times and before, it expressed the mood of the country and the complex political situation. The wedding parade of Mary and Philip was particularly critical. While the coronation pageantry for Anne Boleyn in 1533 officially demonstrated Henry VIII’s break with the Papacy, the wedding procession of Mary, the daughter of Henry’s Catholic first wife, symbolized a reconciliation with Rome.

The wedding parade also contrasted with Mary’s earlier coronation. One historian called the tremendous outpouring of spontaneous

affection during the coronation "the greatest demonstration of loyalty ever accorded to a Tudor." But the popular opinion of Protestant England turned cold toward Mary when a marriage with the Catholic monarch of Spain was arranged. Parliament passively opposed their union. Wyatt's rebellion two months before the wedding almost succeeded in overthrowing the throne. Originally this treason was to coincide with Philip's landing in England but the distrust of Catholics by the English populace was not so great that they rose in support of Wyatt's prematurely launched revolt.

The resentment of the Spanish was still there, though, and displayed itself during Mary's marriage procession. Disputes between the English and Spanish retinues plagued the march and when the Duke of Alva and other Spanish lords entered London a day before the royal company, people insulted their Spanish servants with taunts that they "need not have brought so many things; they would be gone soon." They were denied lodging, and priests with the group were advised to go in disguise.

Elder's account of the procession gives no hint of these intrigues. A devout Catholic, his *Letter Sent into Scotland* accentuated the drama and described the processional displays in positive terms. He informed the Bishop of Caithness, to whom he addressed the *Letter*, that

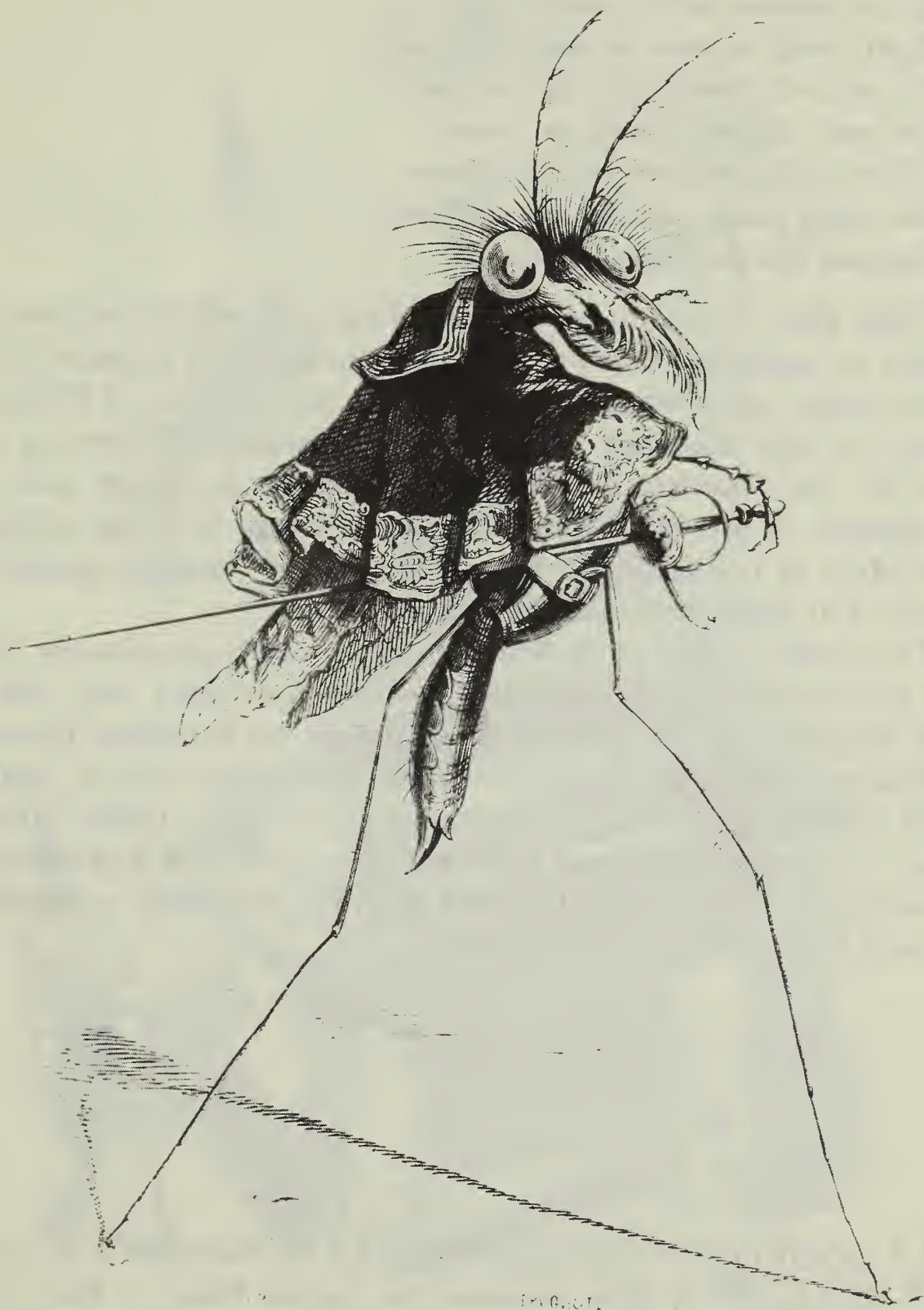
*there was for certain daies after this moste Noble mariage, suche triumphing, bankating, singing, masking, and daunsing, as was never in Englande heretofore, by the reporte of all men.*

Elder's effusiveness and enthusiasm form a sympathetic contrast to Foxe's grim condemnations. For instance, Foxe speaks of "vain pageants," giving as example

*at Londonbridge was a vain great spectacle set up, two images representing two giants, the one named Chorinaeus, and the other Gogmagog, holding between them certain Latin verses, which for the vain ostentation of flattery I overpass.*

Elder's version, however, not only provides these verses in their entirety for the reader, but also thoughtfully includes an English translation, in case his book came into the "handes of those which understand not the Latin tongue."





Le Misocampe.

From Grandville's *Scenes de la Vie Privée et Publique de Animaux* (See p. 10): "Le Misocampe."

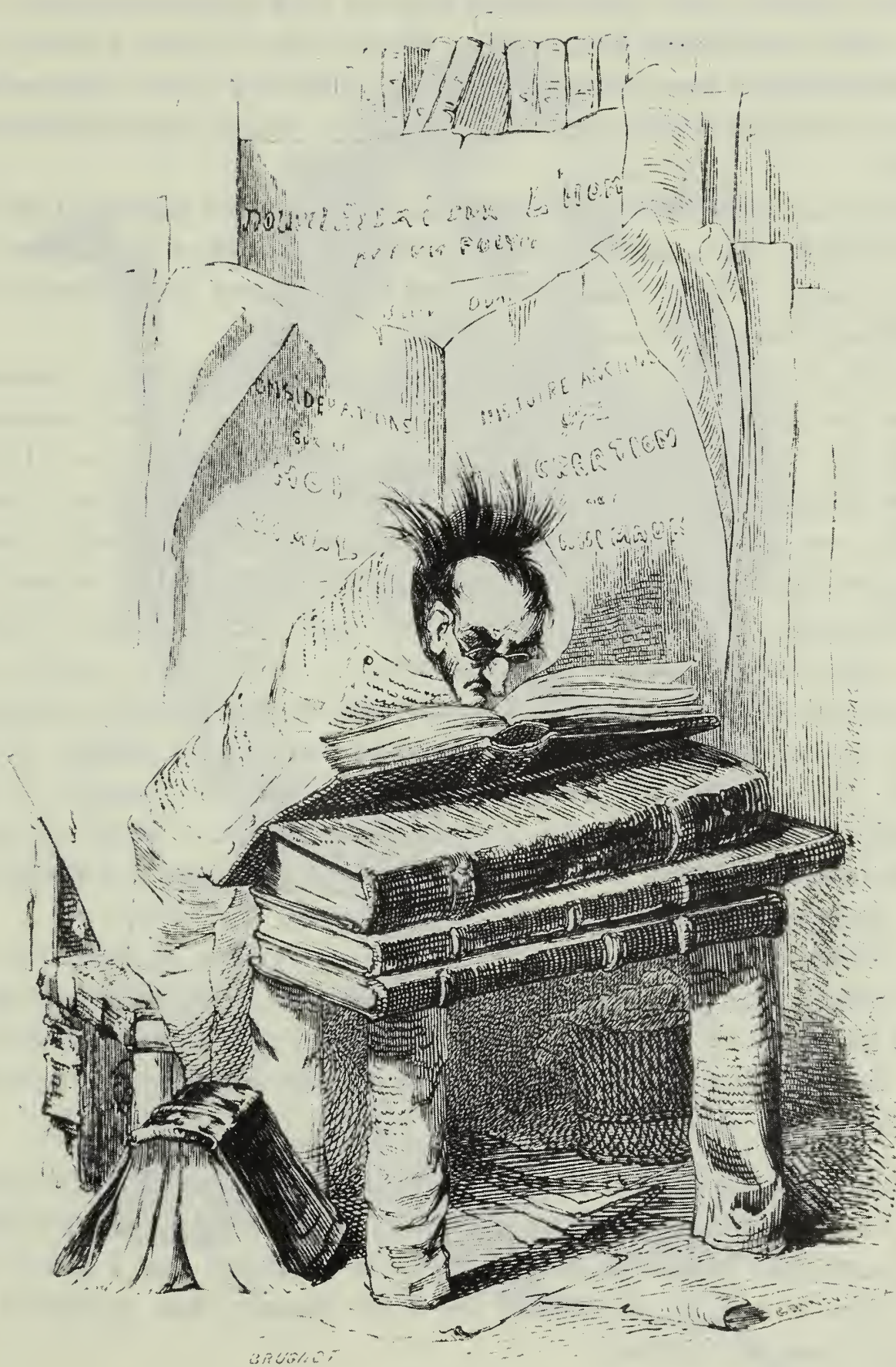
*O noble prince, sole hope of Ceasar's side,  
By God apointed all the world to gyde.  
Right hartely welcome art thou to our land,  
The archer Britayne yeldeth the hir hand,  
And noble England openeth her bosome  
Of hartie affection for to bid the welcome.  
But chiefly London does her love vouchsafe,  
Rejoysing that her Philip is come safe . . . .*

While Elder's account omits some of the unfavorable incidents and paints an optimistic picture, it is also touched with occasional notes which today seem humorous. Describing the meeting of Philip and Mary, he adds that they "killed an hour together." Observing a display by the "Skollers of Winchester Colledge in prayse and commendacion of this most noble and rare mariage of Philip of Spayne and Mary of Englande," he concluded that it "shoulde quicken the spirits of al dull doltes to embrace good letters."

The verdict of history on Mary's reign is nearly unanimous. Childless and virtually deserted by her husband four years later, she died with England's power at a nadir and the throne left to her Protestant half-sister, Elizabeth. England completed its rejection of Spain in 1588 when English ships met and defeated Philip's Grand Armada. Mary's younger hopes and dreams expressed in the pageantry surrounding her marriage still remain fresh for historians, encapsulated in John Elder's *Letter Sent into Scotland*.

WOODROW WILSON PRESENTATION COPY OF LONGFELLOW. A little volume, *The Poetical Works of Henry Wadsworth Longfellow*, now in the possession of the Brigham Young University Library, bears the inscription "With the warmest love of Cousin Tommie." In 1880 a suitor wrote this endearment on the book's fly-leaf before presenting it to his cousin, Harriet Woodrow. Harriet gracefully accepted the volume, commenting that Longfellow indeed





Il n'a plus qu'à filer son cocon et à s'enterrer dans un livre qui lui sert de chrysalide

From Grandville's *Scenes*: He only needs to spin a cocoon and bury himself in a book which serves as his chrysalis.



was her favorite poet. Encouraged that he had pleased the girl, the young suitor intensified his courting efforts, only to have a later proposal of marriage very soundly rebuffed. Refusing to be “unmanned even by a disappointment such as this,”<sup>1</sup> the young man left Harriet behind.

Many years later the same young man became the president of the United States. This small book of poetry, published in Boston in 1880, remains to tell a fascinating but little-known story about the early life of Thomas Woodrow Wilson.

In 1879, during his last year as a student at Princeton, Tommie Wilson, as he was known, began to feel a more than common warmth for his talented cousin, Harriet “Hattie” Woodrow. Hattie was the daughter of Wilson’s uncle, Thomas Woodrow, after whom Tommie was named. Tommie and Hattie struck up a lively correspondence which continued even after Wilson left for law school at the University of Virginia. But letters were not enough. Wilson would skip his law classes at Charlottesville and travel across the mountains to Staunton, Virginia, where Hattie attended the Augusta Female Seminary. His numerous absences put him in danger of expulsion. After school officials warned Wilson’s father, Joseph, of the inevitable results of continued absenteeism, he sent a letter of open chastisement to his son. But he attributed the problem to foolishness rather than infatuation. “Your head went agog,” he wrote.<sup>2</sup>

In December of 1880 poor health forced Wilson to drop out of school after a year and a half. Probably later that month Wilson purchased the copy of Longfellow and presented it to Hattie. His real reason for selecting this particular work revealed itself in an ensuing letter to his dear cousin:

I was delighted to find that I had been so fortunate in my choice as to send you the poems of your favorite poet. I have a very slight acquaintance indeed with Longfellow’s writings; and I must confess that it was the beauty of the little volume that attracted me rather than its contents.<sup>3</sup>

Bound in brown tree calf with a gilt edge, the arresting volume was itself a gift worthy of Hattie.

Several months later, to Wilson’s great pleasure, Hattie’s mother invited him and his cousin Jessie to spend the closing days of the





Vous êtes bien gros, Monseigneur, pour conspirer.

From Grandville's *Scenes*: For a conspirator, good sir, you are well fed.

summer with their family in Chillicothe, Ohio. During one of the parties which had been planned for the visitors, Wilson, who was not enjoying himself, invited Hattie to accompany him to a place where they could speak privately. Obtaining her complete attention, "he told her how much he loved her, that he could not live without her, and pleaded with her to marry him right away." Hattie, trying to spare his feelings, declined the proposal on the grounds that they were first cousins. Wilson persisted, however, declaring that their marriage had the approval of both sets of parents. Hattie then frankly revealed her true feelings—"she did not love him the way he wished her to and she could not marry him."<sup>4</sup> Wilson was crushed. He turned and walked off.

After months of melancholy, Wilson began to recover from his defeat. "It was after this, perhaps in an effort to start life afresh, that he dropped his first name and became Woodrow Wilson."<sup>5</sup> A friendship with Hattie continued, though, on a much less intimate basis. Ironically, Hattie later introduced Wilson to Ellen Louise Axson, the woman he married. Hattie's daughter later wrote:

Woodrow Wilson might not have become President of the United States if my mother had not refused to marry him. He told her that if she would marry him he would practice law in any Northern city which she might prefer, but if not, he would take up teaching as a profession. We all know what happened.<sup>6</sup>

Whether for the beauty of the volume or the memories attached to it, Hattie kept the little copy of Longfellow, a gentle reminder of her cousin Tommie's love and his attempt to win her hand.

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<sup>1</sup>Letter from Wilson to Robert Bridges, March 15, 1882, in *The Papers of Woodrow Wilson*, Arthur S. Link, ed. (Princeton: Princeton University Press, 1966), 2:107.

<sup>2</sup>Letter from Joseph Ruggles Wilson to Woodrow Wilson, June 7, 1880, in *Papers*, 1:660.

<sup>3</sup>Letter from Wilson to Harriet Augusta Woodrow, January 19, 1881, in *Papers*, 2:16.

<sup>4</sup>Helen Welles Thackwell, "Woodrow Wilson and My Mother," *The Princeton University Library Chronicle*, 12, No. 1 (Autumn 1950), pp. 13-14.

<sup>5</sup>John A. Garraty, *Woodrow Wilson: A Great Life in Brief* (New York: Alfred A. Knopf, 1956), p. 8.

<sup>6</sup>Thackwell, p. 6.





Il prepara ses instruments , fit chauffer ses drogues , et choisit la plus  
belle plaque de sa composition...

From Grandville's *Scenes*: He prepared his instruments, had his chemicals warmed and chose his best plate.

**G**RANDVILLE AND LES ANIMAUX. One of the Harold B. Lee Library's recent acquisitions is the two volumes of *Scenes de la Vie Privee et Publique de Animaux* [Scenes of the Private and Public Life of Animals] published in Paris by J. Hetzel et Paulin in 1842 with illustrations by Grandville, the public name of J.I.I. Gerard. This first edition, bound in red morocco, added to Grandville's fame as a humorous illustrator. In 1828 he had illustrated *Metamorphoses du jour* showing human beings with animal heads; in *Les Animaux* he continued the use of this satirical device, using the whole of animal bodies to represent human attributes. Grandville influenced the work of later caricaturists such as Levine and Gorey and even the pre-eminent cartoonist of this century, Walt Disney.

Grandville's art spanned the gap between simple laughter and mordant political and social criticism. He observed nineteenth century French history with its alternating anarchy and monarchical pretence and let it serve as the backdrop for his drawings. For *Les Animaux* Grandville illustrated stories by many of the prominent writers of his time, including Balzac, Musset, Nodier and George Sand. These stories told about the strange creatures of French society but the writing paled before the talent displayed in the illustrations. Grandville filled *Les Animaux* with insects and animals and dressed them as humans, humans who in many instances displayed only too clearly the human comedy.

An example of Grandville's skill is seen in his depiction of French medical practices. He drew a group of medical students receiving instruction in surgery from two more experienced doctors. Here he took a jab at medical personnel of the day, portraying them as a loathesome bunch interested more in cutting than in healing.

With such humor Grandville lightened the satirical tradition of stark social criticism established by Honore Daumier. In contrast to Daumier, Grandville desired to "giggle his way to immortality."<sup>1</sup> As an heir to the Voltarian tradition of satire and parody, Grandville worked to bring social change with his pen and became the common ancestor of certain aspects of both modern graphic art and political cartooning. *Les Animaux* complements several of the Library's collections, adding an excellent example of French satirical illustration.

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<sup>1</sup>Michael Olmert, "J.J. Grandville's Phantasmagoric View of Humanity," *Smithsonian*, 9 (September, 1978), p. 140.





Nous allons inciser les muscles, scier les os; en un mot, guérir le malade.

From Grandville's *Scenes*: We will cut the muscles, saw the bones; in a word, cure the patient.



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